



IT'S THE INCREDIBLE

Mutant Pop

MAILORDER CATALOG

catalog
21-F
Nov. 2021

MP Drops Six More SRCDs *Now with More Canadians and Actual Brits!*

I've been a busy tyke churning out new stuff. It makes me happy. A few of the old dropped projects from 2002 have already been cleaned up and some great new projects are starting to roll out the door.

Response to the 2021-style packaging has been overwhelmingly positive, save for the observation that the outside resealable bags are too brittle. I will try to remember to send a couple extra bags every time people order. So if you order five pieces, for example, and see a couple extra pieces of plastic tucked in, that's the reason. Stash 'em aside and save them for when you need them. Alternatively, if you'd like me to send you a pack of 100 as your "free 5th SRCD" when you buy four, I can do that. They're cheap enough.

Somebody asked me recently, "What's an SRCD anyway?" I gave them a quick answer which seems to be on-target: "They are fancy CD-Rs for the small circle of True Believers in pop-punk." That's half of it but here's the thing this definition misses: these things are meant to be a format all their own. They are not CD-R full-lengths. They are not CD-R versions of 7" records. They're typically sequenced like an album and are intended to be listened to like half of an LP — a perfect dose of a band. I tell bands that the sweet spot is 6 to 8 songs with a running time of 12 to 18 minutes. I try to deliver value and to price 'em out so the goofy things are cheap enough to collect — because having people actively collecting the series is the one thing that will keep MP rolling in this cold, cruel world. So thank you one and all for your support... Okay, let's go!

The British four-piece band **Werecats** are the first group to be released on Mutant Pop from outside North America. I first heard them on one of the mega-massive digital comps put out by Ramone To The Bone Records, tracked down more info about the band, and flipped out when I heard their first self-released EP from 2014. Two women and two men with alternating female vocals and harmonies — they ring my Revillos bell hard and loud. They are super nice people, too!

Werecats' second EP is 2016 vinyl from Kevin Aper's Monster Zero Records, one of the best pop-punk labels in Europe. I figured that material was out of bounds, but paid that no mind. I loved that first EP so damned much that I decided to pitch them to release just those four songs as an SRCD, throwing caution to the wind about not taking on such short projects for the format. However, that mini-program quickly grew to a fat nine track release when the band caught fire on the concept and talked to Kevin about the Monster Zero re-

sue themselves. He graciously gave us the okay to release his four tracks in North America on this format. Then the band tagged on a hard-to-find compilation track for good measure!



Marky Kobane did an excellent job mastering up the early stuff at The Bunker to match up the two distinct programs. No effort was made to sequence things — these are the nine tracks as they come: A1, B1, A2, B2, Comp. Bad boy-friends, monsters, partying — all the tried-and-true lyrical topics that make the world great!

While we were discussing the MP sleeve concept Pippa Werecat made an effective argument for me to put aside the black-and-white band photo thing in favor of a color shot for the cover. Why?

"We're a very colourful band!" she told me. That made me laugh. She wears green shoes in the cover shot, after all! Would it not be criminal to lose that?!?

INSIDE

- A chat with Mike Patton of The Loblaws & Vista Blue
- Punk Picks with Eddie Kobane

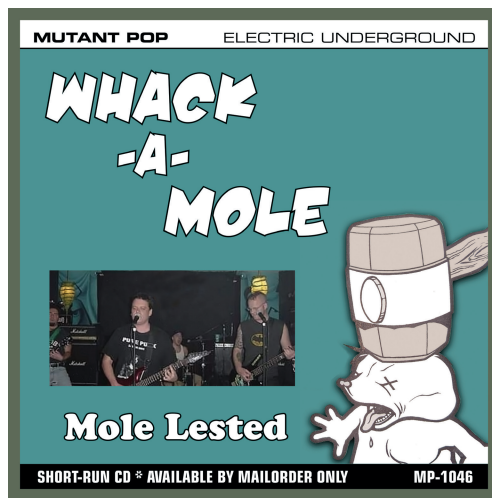
And that's the story of the title of this release: **MP-1052 WERECATS Are a Very Colourful Band**. This has been a really fun project, I've enjoyed it. You'll dig it, too!

I used to have the first SRCDs printed in groups of three to keep printing costs down. These shipped the same way, all together in one envelope, again to keep costs down. This helped keep prices down so that more people would subscribe. I sold subscriptions of 12 SRCDs (4 "waves" of 3 discs) and then tossed in a secret promotional bootleg — a live Clash show one time, a bootleg fan-edited version of two long out-of-print Holly and the Italians albums the second time. It was fun. Unfortunately I never made it through the third subscription. I crashed and burned ugly. That's why I am not going to do subscriptions again.

This time I am printing things in "pairs" of two on the press to keep costs down. I'm doing the last cut down the center myself with a rotary paper cutter. It is sort of fun busy work like stuffing records into sleeves is kinda fun busy work. My crafts project.

Releasing next to Werecats is MP-1046 **WHACK-A-MOLE: Mole Lested**. I am so happy to bring this one out, I can't tell you. This lost 2002 project really haunted me — a simple reissue of an overly-short 5-song CDEP by a transparently Queers–Screeching Weasel-influenced Pennsylvania band. Why was this so important? Why did this one in particular bug the shit out of me for twenty years? Because it was **fucking great for what it is!!!**

There were probably 300 bands formed during the late 1990s



and early 2000s who worshipped at the altar of Ben Weasel and Joe King. Out of all of these, you will never hear a better take on that original sound. Nor, sadly, will you ever again hear a new song by these esteemed members of the Punk Rock Hall of Fame quite as per-

fect as three gems here (1–3–5). Just crank this mother to 11 and start a pit in your living room with your kids. Adrenaline rules.

I may be old, but I'm not cynical. Put that small attribute in my column at least. I still believe in this so-called "Lookout sound" even if they never did. Moreover, I believe in this release. Concentrate on the songwriting: it has an edge, a dab of rawness that has been polished away in the bands who have stuck together for twenty years. It has a touch of punk rock rage. It's catchy as hell. It is, in its own way, a perfect specimen of a time and place.

There is a natural progression in punk rock, it has always been so — young and thrashy and enthusiastic becomes mature and better-recorded and intelligent and well-crafted. It's the difference between white lightning and 12-year old Scotch. Well, give me fine whiskey, but make my three-chord guitar rock young and fast and loud, baby! **This is the real shit.**

Head moleman is Jeff Fidler (J.C. Neurotic), whom I finally tracked down through Facebook. Jeff says there is a little pile of **Whack-A-Mole** stuff that has been recorded but never released. He's probably going to put together an SRCD program in the near

future. I'm excited to hear it.

Has everybody checked out **The Beldons** SRCD yet? I hope so... Well, there may be three guys on that cover, but that was really a two-person band, shown together with Mikee Huntington, who was their ses-

sion drummer for a day. (Very cool of him.) This was recorded by Cliffy-Huntington in his studio so there's the big connection. The band is from a town in Québec, and the two, bassist Davey Beldon and guitarist Ben Beldon are French-speakers as a first language;

that explains the little taste of cool vocal accent that's hard to place. Anyway, **The FabHabs** (spelled like that with camel caps) was Ben Beldon's subsequent band from the late-2000s.

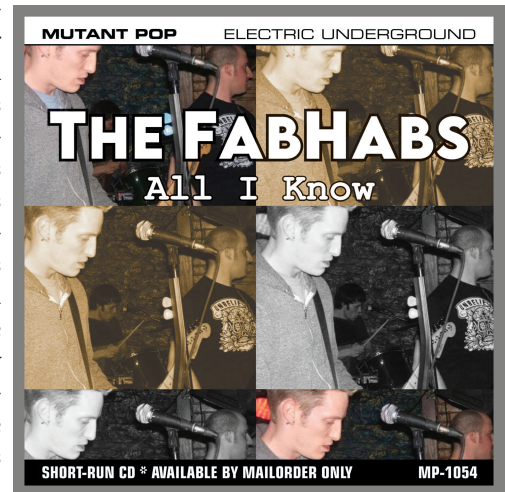
The Beldons did Ramonescore, and a damned fine version of it, devising their own distinct sibling sound. Guitarist Ben turned his focus another direction, getting serious about taking the early **Green Day** sound and making something new and fresh with it. They put out a 12-song CD in 2009 called *Lost and Found*. It was released in Canada but damned few copies made it south of the border, as will happen. We all missed it. Pity.

Well, I got in touch with Ben paying royalties on the Beldons re-issue and heard what he had been up to. Holy shit! I flipped out... What songwriting! What a guitar sound! Fantastic!!! I started thinking about converting the release into a SRCD immediately. Ben and his partners on that project were cool with the idea. So welcome to **MP-1054 THE FABHABS: All I Know**. You've heard of "Bonus Tracks" in CDs, I am sure — extra fluff and filler tagged on without rhyme or reason in an effort to liberate fans from their money buying the same shit all over again. Well, I have come up with something better — "Minus Tracks." Just take a good album, chop off the lesser third or half of it, and create something new and fresh and absolutely flat-out fucking stellar.

After a dozen listens I started to hear something really familiar about this band. Hmmm, what? Then it hit me: *Underhand!* Yeah, that's it... The FabHabs sound like **Underhand** — or **Handgun Bravado**, to use the current name.

Great songwriting about relationships and love gone south, but for me this band was all about their brilliant punk rock guitar sound and huge, huge hooks. Well, the lyrics are great, too. Ah, screw it, this simply *rocks*... As with WAM, this is another SRCD that needs to be cranked to 11 for fullest appreciation. Tell your neighbors that it's my fault and that I am sorry.

The third title came out ahead of the two mentioned above — **MP-1051 VISTA BLUE: Punching In** SRCD. Mike Patton (see the interview with him in this issue) was the lead dog of **The Loblaws**, whom many of you know from their 2008 Mutant Pop 7". There was supposed to be another Loblaws record on MP, I wanted them to carry the torch for the label the same way that



the **Automatics** and **Connie Dungs** and **Kung Fu Monkeys** and **Peabodys** carried the torch in turn. Unfortunately, that torch never even got lit in 2008. I ignominiously crashed the label while they were mid-project with what was to be a “Betsy Took My Baby Away” seven-inch. Mike ultimately finished the recording for



his next band, **Vista Blue**, named after a youth league basketball team. I was lucky enough to get to take a mulligan on my slice into the woods. Always prolific and always a DIY dude, Mike has put literally hundreds of great songs into the world via Bandcamp — so many that it's easy to get lost and confused.

I worked with Mike to steer around material that is readily in print elsewhere as CDs and to take the lost “Betsy Took My Baby Away” b/w “When She Cries” single and make an SRCD of it.

Punching In includes a couple originals so infectious that the CDC had to be notified, as well as a cover of “Let's Go (to Pasadena to Meet Your Parents),” by the immortal James Cahill of **The Kung Fu Monkeys**. Six songs and every single one is absolutely first rate. I couldn't be happier to finally give his tunes the MP platform for emphasis. Do not fail to check this out!

Pairing with Vista Blue is a reissue of **MP-1005 THE PEABODYS Are Chick Repellent**, the last of my 2000–02 reissues for now. This was the first title in that format to cross the 500 mark



in sales — so many that I ran out of covers. That's the reason that this one appeared after all the others were done... I had to wait to do another cover. We talked about going color on the front, but I had already done color with **The Wallys** and knew I wanted to do color with the **Werecats**,

so I decided to keep it black and white to maintain a continuity of “look” with the sleeves. This was a mistake by me, I now believe, but shit happens. I will document the color version that I changed out of at the last minute here. Sorry, guys.

I seem to remember Poppy Robbie of **The Koopas** recently mentioning that this his personal favorite of all the early SRCDs. Truth be told, this sort of is my favorite, too! This is their demo tape, minus their cover of “Leather Jacket,” by **Screeching Weasel**. It is a mini-masterpiece of the form, a demo tape that had me fumbling to find a phone number. There is something warm and special about this release for me and I'm happy to get it back in print for those who may have missed it in 2000.

Let's see, it seems that I am forgetting something... Oh, yeah, I know... I also have an SRCD hitting the streets by Canadian pop-punk legends the **McRackins**. No, they don't capitalize the R and there is no “the” — but I have been carrying McRackins records in the Mutant Pop catalogs since I started doing distro in 1995 and I'm not about to start spelling things right now. At a certain point, my wrongness has become House Style, god damn it.

I was reading on their Bandcamp that the McRackins had made CDs and records on “more than sixty different labels.” Why not MP? I wondered. Why not an SRCD?

So I got in touch with the band and learned what other people have known for years and years: that guitarist Bil Mcrackin is a sweetheart of a guy. The punk fire still burns in the three members with whom I had contact while putting the components together for this release — I was really pleased to see that. Their best is yet to come, we may hope...

Anyway, Bil knew all about MP which made my pitch simple. “Standard royalty is \$150 for an authorization to make 150 cop-



ies, convertible into copies at a rate of \$2 each. Must have a band photo. Blah blah blah.” Bil wanted the copies, good for him!

“So what do you want to do?” Bil asked.

“I dunno, what do you think? Maybe a Greatest Hits thing?”

“How about you pick one song each from all thirteen albums,” he suggested. “I'll burn you some CDs and you can take a listen to all the stuff and pull off what you like.” Saliva flowed. I immediately started listening to old albums and made notes about one or two off each that would make for a really rockin' SRCD program. A day later I started to tell Bil my choices and he rolled his eyes so hard that he nearly scratched his corneas. It was obvious that I was oblivious to the live show favorites — which makes total sense since I've never seen the band play live. Of course he knew the actual “hits”... But he was a good sport and put up with me.

Then I got to his disc of “extras” not on any album — stuff from comps and split singles and split albums and at least one previously-unreleased instrumental. I just about soiled my Depends.™ *Holy shit! I want that! Holy shit! That one, too!* (When did these guys, goofy and a little thrashy, become a *great* studio band?)

I got really excited and told Bil what I had come to suspect: that a *McRackins Greatest Hits* package might make a fine album but would prove to be a poor SRCD — but I had become super stoked doing an SRCD of some of this extra singles material.

“Which songs do you want to do?” Bil asked.

“Hmm. I think I have a list but I’m not positive. I’ll tell you the titles in the morning,” I replied. It was already 8 pm.

Bil must have rolled his eyes again. What a derp!

I went to bed early and stayed up late, shifting tracks around on my laptop and rocking out with headphones. Brilliant punk guitar work with sweet melodies and harmonies over the top. Somehow, some way, in the mid-2000s the venerable McRackins had transformed themselves into..... **The Dickies!**

[N.B. It is my considered belief that about 2004 or so the McRackins made a decision to try to make a super well-produced album. Bil had a fine home studio and wanted to spend time and do it right. So they did. They spent the better part of a year making *Bat Out of Shell*, released in 2006 on the terrific Italian pop-punk label Wynona Records. That CD may be marred by a dated synthesizer sound, but they subsequently totally found the range and have been making little sonic masterpieces ever since. This

SRCD includes their best of the best, in my opinion.]

Bil and I tossed titles at one another, most making a play on the word “poaching,” which is what SRCDs are all about: finding fun ways to approach previously recorded material and make it cool and different and worth owning. It’s not like the old process of finding a band you like and writing a check for two days in a studio and crossing your fingers that the tape comes in decent. Now it’s about finding things that already exist and figuring out how to make them different and better... Ultimately we had a title we both liked: **MP-1053 MCRACKINS *Raiding the Hen House***.

I got greedy and ran one song long with this program, finishing with nine tracks in about 19 minutes. I thought long and hard about running that long, deeply mulling the 8-songs vs. 9-songs question. I may have chose wrongly but it’s a minor party foul in the big scheme of things — this is an absolutely stellar release. If you’ve ever wanted to check out this band but have been put off by the size of their body of work, get started here.

Well, that’s the new stuff for this month... The price is \$5 each. If you buy 5 or more SRCDs at one time and the price drops to just \$4 each. Collect ‘em all — honestly, they’re great! —*Timbo*

THE SERIES RESUMES...

LIST OF MUTANT POP SRCDS CURRENTLY AVAILABLE

**\$5 EACH — GET 5 OR MORE AND THEY’RE \$4 EACH
(POSTAGE JUST \$3 ANY SIZED ORDER)**

- **MP-1001 REMOTES *Bitch Bitch Bitch*** - Ramonescore without apology from these Got Milf? and Smurfs vets.
- **MP-1005 THE PEABODYS *Are Chick Repellent*** - Young and naive relationships lyrics, speedy and catchy nerdy 3-chord.
- **MP-1011 THE CONNIE DUNGS *Turntable*** - Session was supposed to be for a warm-up 7-inch for *EBLC*. Non-album hits!
- **MP-1022 ATTENTION DEFICIT *Gets Poked in the Eye*** - Whattaya get when you cross DBA hooks with technowizardry?
- **MP-1024 THE HITCHCOCKS *Psyche!*** - Naive high school-type lyrics and great harmonies, akin to Buckeye bros. The Proms.
- **MP-1028 NERD GETS THE GIRL *Soda Shop Romance*** - Winsome tunes about growing up, hangin’ out, and love.
- **MP-1031 THE WALLYS *Give It Back*** - Texas pop-punk legends. A fiesta of sound from garagey radio-pop to thrash.
- **MP-1032 THE BELDONS *Fatal Road*** - I could say this is one of the best Ramonescore bands ever and it would be true.
- **MP-1033 THE NOGOODS *Better Than Beer*** - Young Florida foursome delivers Ramonescore hits in this 2002 release.
- **MP-1034 THE ALL-STARS *I Only Wear Chucks!*** - Ramonescore, duh! *Only 3 copies left and then (temp?) OOP.*
- **MP-1039 DIRT BIKE ANNIE *Live Jersey City 2000*** - Rarities and hits on this impeccable recording of a basement show.
- **MP-1046 WHACK-A-MOLE *Mole Lested*** - The distilled essence of the 1990s Lookout sound (*sic.*) from Pennsylvania.
- **MP-1049 HANDGUN BRAVADO *Take Tomorrow*** - Arne and Christian from Underhand return with more power hooks.
- **MP-1050 THE MITOCHODRIACS *Antonymous Mitochondrial Release*** - Punk and art from John Jughead of SW.
- **MP-1051 VISTA BLUE *Punching In*** - Mike Patton of The Loblaws delivers 6 pop-punk hits. The USA version of The Travoltas.
- **MP-1052 WERECATS *Are a Very Colourful Band*** - London pop-punk on Mutant Pop? Revillotones on monsters and boys.
- **MP-1053 MCRACKINS *Raiding the Hen House*** - So Bil says, “Whattaya wanna put out, Tim? Take your pick!” *This!!!*
- **MP-1054 THE FABHABS *All I Know*** - Smash hits from a 2009 Canadian album. Keywords: Green Day, Underhand/HB.

Maximize your fun because nobody really cares...

An Interview with VISTA BLUE'S MIKE PATTON

Hi Mike! How's life?

Going great! Just staying busy with work and family, and then trying to make as much music as we can each year.

You're from the New Orleans area and were in a series of poppy punk bands there from the 1990s. Many people from outside that region might have missed what was going on in that scene. What was your first band? What were the changes that triggered the succession of bands?

I had a few bands in the '90s that played some shows, but the first band that was decent was The Robinsons, which we started in 2000. People who toured through there know that it was definitely a fun scene. Led (at least in part) by Vista Blue villain Bryan Funck, it was all \$5 and all-ages shows. I guess around 2002 I started booking shows myself, at first to help when Bryan started going out on tour, and then later by myself in Chalmette (my hometown, just outside of NOLA). We didn't usually do guarantees, but we paid out as much of the door as we could, we fed the bands, we made sure they had a place to stay, etc. New Orleans didn't really have venues for bands like us, so it was all DIY spaces, like my garage. But I

got to see and play with a bunch of my favorite bands by emailing them about an open date between Texas and Florida, and then just setting something up.

As for the changes in my bands, I think at first it was just that I kept improving as a songwriter, which I think is typical for most songwriters in their first few years. Then with The Robinsons, everything clicked, and we were good for a couple of years. But in 2002, our friend Wyatt was moving here to Nashville to start his band Second Saturday, and my brother Todd, our drummer, moved with him to do that. So after a few months of playing without Todd, I changed up the sound to something a little more power pop and started Sally Stitches, which we did until 2005. After Hurricane Katrina things were a mess and I knew I'd be leaving town soon as well, so we just went back to playing as The Robinsons until I moved in 2007.

The amazing thing is that our scene got even better after Katrina. We were filling bills with bands from different subgenres, so the crowds were even more diverse. We were showing documentaries before the shows, and Bryan usually cooked a huge pot of red beans or jambalaya to just feed everyone for free. When we couldn't find venues, we were using generators and booking shows in gutted houses that hadn't been restored yet. It was an amazing



time to be there.

Then of course I ended up in Nashville with Todd and Wyatt, along with my brother Brett, and we started The Loblaws together.

I may be totally wrong, but my impression has been that in the late 1990s you were doing your thing in parallel to the national pop-punk scene — that you were traveling the same trajectory but independently. Were you listening to Screeching Weasel and the Queers and Parasites and MTX during the 1990s? If not, what bands were you listening to that were inspirational? Were there any touring bands that made an impression?

I was late on a lot of those bands. I loved Green Day of course, but I was listening to mostly radio stuff. Aside from Green Day, my favorite bands from 1995-99 (and a lot of them still today) were Weezer, Oasis, Fountains of Wayne, Better Than Ezra, stuff like that. There was all the '60s stuff I was obsessing over, like the Beach Boys, Beatles, Byrds, Carpenters, and Zombies. I got really into Britpop, and those melodies and that songwriting had a big impact on me. I had been a huge Smiths and Stone Roses fan in middle school, so this was an extension of that. Eventually I discovered the Queers and the Huntingtontons, maybe in early 1999, and then MTX blew my mind soon after. Imagine finding MTX in 1999 and having all of those Lookout releases to tear through!

Then in early 2000, we talked our way into opening for MTX and the Groovie Ghoulies, and that was the night it all clicked for me. I could write decent lyrics and decent melodies, but that was the workshop I needed to start putting it all together.

During that period from 1999 to 2002, it was just about playing as many shows as we could get and hosting as many touring bands as we could afford. So I couldn't even list all of the touring bands that impacted me at that time. We learned stuff from every one of them. Things to do, things not to do, how to act, how to treat people, etc.

In some of your recent lyrics and in the course of our communication it sounds like your father was a big musical inspiration for you. What was his role in your musical development?

My dad was 18 when I was born, and he went to so many shows. So when my parents traveled to Florida or whatever to go see Iron Maiden, that meant I was 3 or 4 years old, also going to Florida to see Iron Maiden. By third or fourth grade, it was just normal to my friends at school that I was out at a Ratt concert or something the

night before. Music, sports, and horror movies were pretty much everything in my house growing up. So when my brothers and I started playing music, my parents were there to support it in any way they could. I mean, we couldn't afford expensive equipment or anything, but like, it was never an issue if we were playing some loud, terrible attempt at a Superdrag cover in the living room at midnight. When we needed their van to travel, if touring bands needed a place to crash, anything my parents could do to help, they'd do it.

I hear a strong Beach Boys influence in your harmonies. When did you start listening to them? Which of their albums connects particularly with you?

I knew the hits growing up, of course. I definitely started paying a little more attention during the "Kokomo"/*Full House* phase. But it didn't really hit me until the mid-90s. I'd just heard enough people talk about *Pet Sounds* in interviews, so I finally went and bought it, listened to it with headphones, and probably played it for like a month straight. It was an instant favorite, and while the Blue album, *Pinkerton*, and *Revolver* come close, nothing has matched that feeling to this day. Now, it doesn't mean I instantly could write harmonies. I've always loved harmonies and could hear them easily enough and pick them out on the piano and other instruments. But arranging them did not come instantly. It took a lot of studying the Beach Boys and Beatles and then working with friends like Wyatt.

During your time in Robinsons and Sally Stitches it seems like you were very much oriented towards self-releases on CD-R — sort of anticipating the way that many bands use Bandcamp as their primary release conduit today. Do you remember how many of each you produced?

In the '90s we were recording on a Tascam 4-track. It was the worst. But I could stay up all night tracking stuff, overdubbing sounds, and I learned a lot about home recording, at least how to make it work for me. (I wouldn't say I'm an expert producer or anything, even now.) So we did a couple of cassette demos, and then for the first Robinsons demo in 2000, we put it on a CD-R and just brought them to shows. We didn't realize how many people would actually buy them. So in 2001, when we started using video editing software to record on a computer, giving me "unlimited" tracks to work with, I realized we could record as quickly and as often as I could write the songs. To be clear, we were not very good at recording though. The levels are so messed up on that early stuff. Which is why it's crazy to think about people buying those and college radio stations playing them.

I have no idea how many CD-Rs were produced. I should've



kept track. But we went from selling them for \$5 with The Robinsons from 2000-2002 to eventually just giving them away for free with Sally Stitches from 2003-2005. Seriously. We had two rules with that band: all shows were all-ages and no selling merch. We all had jobs and just wanted to play music.

So if I had to estimate, it's possible that The Robinsons' *Cool Down! Got It?* made it to 400 people, and Sally Stitches' *Start on 10* could be 400 to 500 or more. The other releases from back then maybe hit 200 to 300 or so. Of course, many of those were lost in Katrina.



SALLY STITCHES (2003-05)

How did you go about recording in your earlier years?

With the 4-track, we had to do the guitar, bass, and drums all live together. And I mean with one mic. It was ridiculous. But I needed to overdub other stuff, so I had to save tracks. We'd do it in a spare bedroom or whatever, and then I'd spend a week or so doing vocals, keyboards, and everything else. We never mastered anything back then, so it was just whatever live mix I cranked out from the tape machine.

Once we moved to computers, I could really do everything separately. Still, I think *Cool Down! Got It?* was recorded completely in a week. Wyatt heard that one and said it sounded like crap (essentially) and invited us to Starkville, Mississippi, to make the *Summer Fun* EP with him before he moved to Nashville. He had actual recording software, he knew what he was doing, and he's really talented. So that's the first time we sounded halfway decent.

We did four songs in about 36 hours.

How did the Loblaws come about? Being old and addled, I have no recollection myself, remind me how did you make contact with Mutant Pop?

Yeah, in 2007 I moved here to Nashville, where Todd and Wyatt were doing the awesome Second Saturday project. Our brother Brett had stayed here since evacuating for Katrina in 2005. I went out to a Second Saturday show in late 2007, and they were like,

"Well, when are we practicing?" I hadn't even thought about it. I said I had a fun song I'd written before moving called "Tossing and Turning." Wyatt called a practice at the Second Saturday house, and after about two songs, I said we might as well just have Brett come sing lead, leaving the rest of us free for harmonies.

Brett and Wyatt were at SAE sound school at the time, so after maybe two practices, they wanted to do some demos. I remember showing up for practice, and Wyatt had knocked out most of the tracking for "Tossing and Turning," "Jimmy," and "Betsy." We did the vocals that day, and I guess Wyatt sent it to Christian from the Tattle Tales (now The Feels), who then shared it on the PPMB. As far as I remember, you heard it and got in touch with me. At first, you were telling me about which labels I should approach, and I hadn't even been planning to do anything like that at all. I was just playing music with my friends in my new city. So I think I said some-

thing like, "Maybe you should just release it, Tim." And after saying no, I think you finally just agreed that it made the most sense!

We had been hanging out at Matt Drastic's studio, and he was recording bands like the Queens, Backseat Virgins, and Parasites all around this time. So you sent the money for us to do drums with Drastic, and Wyatt handled the rest at home. I think within like 3-4 months of our first practice, we had recorded the *Won't Stop* 7-inch.

*The Loblaws is an obvious reference to Bob Loblaw, a secondary character in the great TV show **Arrested Development**. But the name of your latest band, Vista Blue, is pretty obscure. What's the story of that moniker?*

Vista Blue is a reference to playground where we played sports growing up. It was Vista Park, and we were the Bucs. If we had too many teams at each age level, then we had to have colors. So since our colors were red, white, and blue, we'd often end up

This CD is free and you should not have paid for it. This isn't about money, it's about rock and it's about fun. If you don't like it, give it to your friend. If you do like it, burn your friend his/her own copy. Come to a show. Support your scene. Let's do something we've never done before!

LINER NOTE FROM INSIDE SALLY STITCHES CD-R (2003)

with a Vista Red and a Vista Blue. (Sometimes, we had a bunch of teams, and some poor kids got stuck with something like Vista Green, which made no sense at all.) I'm 5 and 6 years older than my brothers, so in high school, I just started coaching their teams. Our last year there, I coached Todd's basketball team, and we were Vista Blue. We always said it'd make a great band name and finally used it for this project. "We Are Vista Blue" is the last song on our first album, and it has references to all the playgrounds in our town.

We've disagreed fairly vehemently about novelty projects, theme projects... You have done multiple releases with baseball themes, a split 7" about curling (!!!), full releases for Halloween and Christmas, and so forth... My position, expressed to you previously, is that you are one of the great pop-punk songwriters when dealing with the timeless theme of love, and that you are dissipating your energy — wasting your time and hooks and talent — on such quickly-forgotten seasonal spectaculars. Your counter to this, if I may put words in your mouth, was that I'm deluding myself thinking that there is an actual bigger world out there that cares; there is not. Moreover, you feel you've found your niche and a fanbase that cares and are having a good time doing what you are doing, and that is all that really matters.

Well, I really don't have a comeback for that. Do you think this is a fair exposition of our two perspectives? What is it about theme projects that make them more fun than "ordinary" releases?

You've summed it up perfectly. My stance is this: no one cares. Maybe you do. Maybe a handful of others. Like, maybe, possibly, in the whole world, 100 people might care about any of this. I thought I was finished playing music when I moved here in 2007. I thought I was finished when Todd left to move to Cincinnati in 2009. I thought I was finished when I started freelance writing and podcasting a bunch in 2012. But a few things happened in there.

First, my friends and I, being scattered across the country, started getting serious about this dumb annual Christmas compilation that we tried to do each year. We did maybe three of them from 1999-2009. But since 2010, we've done it every single year. (They're kind of goofy and are not really distributed outside of our close circle. We see them as something like Christmas cards that you send to close friends, but this is a CD and/or digital folder with some songs we recorded late the night before it was all due.) In fact, I think for 2011 and 2012, those might be the only songs I shared with anyone at all. But that was the most fun I'd had making music with friends in a long time, and it's why we prioritize it to this day. Just finding new ways to write songs about the same holiday. It was both super creative and hilarious. There was no pressure to sell it, market it, whatever. It was just friends writing songs and hav-

ing fun. The bonus was that some of them were VERY good songs.

Second, I really got into The Zambonis, who only write songs about hockey. I don't even know anything about hockey, but I thought the concept was great. I started playing them on my sports podcast, and then I met Dave and found out they had other themed bands for children's songs, Jewish songs, etc. I also became good friends with The Ueckers, who only write baseball songs. I thought that was great and started writing a bunch of baseball songs, and I was just going to give them to The Ueckers, but they didn't need them.

Finally, I got a client who wanted me to ghost write educational children's songs. He'd send me topics and notes, and I'd cut one-take acoustic demos of whatever I came up with. Then he would go into the studio and record them, and he had a subscription service that teachers could buy for their classrooms. I realized it was so easy for me to do that. Having a theme and a page of notes, I could write a catchy song in less than an hour, sometimes in 10 minutes.

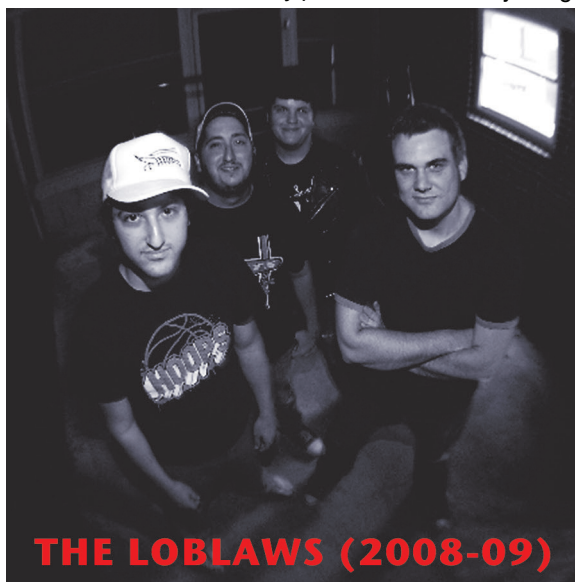
When I went back to work, I had a friend's company hire me to write a theme song for a children's video about fire safety, and that was a lot of fun. Next I started writing songs for independent horror movies. Then Bryan Funck reached out about recording a theme song for his new record store he was opening, Sisters in Christ. This was late 2014. So I finally told Todd we should just start a new project for all these themed things I was doing. We called it Vista Blue because of the basketball team. I said that was actually a perfect name to use for all of these baseball songs I'd written, so we spent 2015 recording three different baseball releases. We moved on to Christmas stuff at the end of that year, and then the themes just kept coming.

So yeah, it's the only reason I'm still writing. What more can I say about a boy and girl that I didn't already say in "Tossing and Turning" or "Betsy Took My Baby Away"? Now if I write a song like that, I want it to be a reference to something else (which "Betsy" obviously is anyway). Or it should at least be based on something more, even if it's just Christmas or some other event or idea. It challenges me, and I have fun with it.

If I'm going to do this, I might as well really like what I'm doing. And I do! There are too many cliques and trends in pop-punk (and in every scene, really) for me to care about what anyone else thinks. If I tried to make the music that Timbo or anyone else wanted me to make, I'd end up being very frustrated in the end.

This is music *for me*, and sometimes it's for my friends who like the same things that I like. If you told me that there is a band who sounds like the Beach Boys and Weezer and the Ramones, and they have an entire EP about slasher films, I would go nuts. That's the exact music I want to hear!

You've had good success making use of Kickstarter to fund a couple of 7" projects. What was the process like setting that up? Were those carried by lots of small donations or were there financial an-



gels in your family who largely underwrote those projects? Do you have advice for bands seeking to set up similar projects?

Is that what people think? Do people think we're funding these Kickstarters through family backing? 'Cause that's not the case at all!

We've done three successful Kickstarters now (and four if you count the first one for our horror zine back in 2013). On this last one, we had 110 backers, and I know something like 5-10 of those people. In fact, I was kind of telling my friends

not to pledge, just to see how it'd go, and it did pretty great. In the end, a few of them jumped in to be like "#100" and stuff like that.

We do have a couple of people who like the "choose your own theme EP" perk that we offer, and that's like \$200 per pledge there. But those people actually found us through kickstarter. There are people who simply hunt for fun perks like that. So I have to end up writing three songs about sumo wrestling or something, but the projects get funded, and I don't always have to rely on labels for the projects that are most important to me. Crowdfunding has been amazing for us, despite people letting us know that they think we shouldn't do it. Honestly, I used to kind of think that, too. But working with my filmmaker friends, I realized that it's simply a way to get people to let you know if they truly want to see this project get made. I've let my kids support board games and campaigns like that. So a record or a movie is really no different. Anyone who doesn't like the system can just avoid it, which I assume they do.

We've definitely had a lot of support from friends and

MIKE PATTON. FROM THE ROBINSONS

summer acoustic

JUNE 27th
with Endless Existence

JULY 1st
solo

JULY 3rd
with 35PSI, Chris Billiot,
The Parish Takes Over

JULY 5th
with Richard Bates

JULY 6th
with Richard Bates

NASHVILLE
Well Coffee House

HATTIESBURG
Java Werks

SILVERDALE
Counter Culture

NEW ORLEANS
Circle Bar

NEW ORLEANS
Buffa'm

family over the years. But I think our crowdfunding efforts are also a reflection of the fact that we have fun and creative ideas. And I've actually made several good friends through Kickstarter because the community consists of people who support creative ideas and goals. On the other hand, most of the people who have questioned it aren't buying our music anyway.

The cover of your Mutant Pop release, MP-1051 **Punching In SRCD**, features a photo of Vista Blue bassist Mark Crowley in his office recording a bass line into a

laptop. How do you record these days, is this typical? What about recording drums, how is that done?

Yes, we do everything on the computer for the most part, including drums. Mark and I used to get together to record sometimes (that picture is from when we used to work together), but now he moved to Atlanta. So it's all online. Sometimes I send tracks to Todd in Cincy or our friend Richard in NOLA. We've had a bunch of other friends jump in as well. Collaborating is awesome, and the internet makes that simple to do. Our EP that we just recorded has Richard and our friend Nick from Lesser Creatures playing guitars, while John from Kelsey Badgrammer wrote one of the songs with me. There were a lot of files emailed back and forth to create those four songs.

We've used the studio at times for projects that we've wanted to sound a little better. We did the *Hit the Floor* 7-inch at Ardent Studio in Memphis, mainly because we love Big Star and the Gin Blossoms and a bunch of other bands who have made great records there. And then Matt Drastic has been wonderful to us, and we've done drums with him for the curling record and a few other projects. Our drummer Reese is an amazing musician and singer, so we try to get him involved as often as we can.

You live in Nashville now. Have you ever had the urge to make a country record? Do you like country music at all?

Ha, no. I hate country music so much. But my friend Rusty and I also have this obsession with it, and I'll spend hours clicking on YouTube videos every now and then. As a songwriter, I admire the cliches, and I think the rhythms and wordplay can be really fun sometimes.

I mostly hate that side of Nashville, at least when it comes to the people who think they're going to "make it" here, or the ones who think that is the only music worth listening to. Still, when my friend Tomas moved here, Brett and I went out to a bunch of songwriter nights with him, mainly to support him, but I'd also sign up to play sometimes as well. We got mostly great reactions from the people there, even when we clearly didn't play the music they were there to hear. But also, I'd say something like 30 percent of the writers we'd encounter were very good at what they did. It'd still take a lot of luck to have any kind of success, but most of them understood that. And we started to recognize them at the different venues we'd go to, and we got to know each other's songs and all. So I'll say I appreciate anyone who writes songs. But I won't be making country music anytime

soon.

Rusty and I did make a Christmas song one year that makes fun of people who listen to country music.

What projects are you working on now? Do you have any new releases coming down the pike?

We have more projects lined up now than I've ever had at any other point. We have a number of physical releases coming out over the next 3 to 6 months, most of which haven't been announced yet. But there are cassettes, CDs, and vinyl all in the works, in addition to our pile of digital releases we always have lined up.

We just did the EP about horror movies for Halloween, and we'll be doing a tribute to the John Waters Christmas album, aiming for a Black Friday release. We'll do at least one Ralphie's Red Ryders song, but there's a physical release coming for that project very soon (announced here first). We have a very fun theme lined up for early 2022 (I know how much you love themes, Tim!), and that looks like it will be on CD and cassette from two different labels. Lots of releases are coming. I never stop. The end of the year is my favorite time to write, so I just stay busy.

Thanks for your time!

Thank YOU for all that you have done, for releasing all the great music you've put out, and for sharing some of my songs with people who want to hear them. I'm truly honored to have any involvement with Mutant Pop.

MIKE PATTON DISCOGRAPHY

All are self-released under Radiant Radish unless otherwise specified. Digital-only releases excluded.

The Robinsons

- *Tattoos and Trophies, vol. 1* (2000)
- *Tattoos and Trophies, vol. 2* (2001)
- *Cool Down! Got It?* (2001)
- *Why Don't They Rock a Little Harder?* (2002)
- *Summer Fun* EP (2002)
- *No Tents: Live in Baton Rouge* (2002)
- *Play 'Til 6* (2002)
- *Plural Not Possessive (There's No Apostrophe in Robinsons)* [anthology] (One Eye, 2005)
- *Today!* (2006)
- *Party!* (2007)
- *Live at Coach's House* (2008)

- *Sunflower* (2010)
- *Vanessa 7"* (Killer, 2010)
- *Horror Movie Society Soundtrack* (2013)
- *Slasher Studios* EP (2014)
- *Still No Apostrophes* (2016)
- *Party at Nebulon II* (Mooster, 2021)

The Heroes

- split w/Super The (2003)
- *Snow Keeps Falling* (2003)
- split w/Richard Bates (2004)
- self-titled (2005)

Sally Stitches

- *Start on 10* (2003)
- *Live at Mama's Blues* (2003)

The Sunflowers

- *Playing Tiddlywinks With My Heart* (2005)

The Loblaws

- *Won't Stop 7"* (Mutant Pop, 2008)
- split 7" w/Sci-Fi Nightmares (Killer, 2009)
- split w/Vista Blue (2016)

Vista Blue

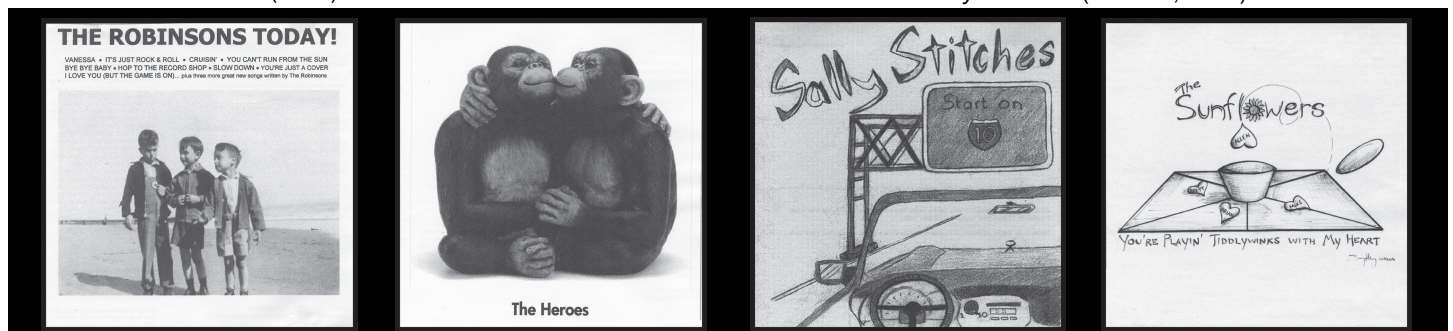
- split w/Pears - *Sisters in Christ 7"* (One Eye, 2016)
- *Baseball Collection, vol. 1* (2016)
- *Wonderband* CS (Byaaaaah!, 2017)
- *Seasons* LP (Something to Do, 2017)
- *Good Eye* CD (Something to Do, 2017)
- split 7" w/Zambonis: *Songs About Curling* (2018)
- *The Christmas Collection, vol. 1* (2018)
- *Colt Cabana* (2019)
- +3 split - *Around the World* (2019)
- *Tricks and Treats* CD (Outloud, 2019)
- *Tricks and Treats* CS (Ratgirl, 2019)
- *Hit the Floor 7"* (2020)
- *Sumo Songs* (2021)
- split CD w/Grim Deeds (Outloud, 2021)
- *Wonderband* (2021)
- *Punching In* (Mutant Pop, 2021)

Hamster House

- *Songs in the Key of H* (2018)

Ralphie's Red Ryders

- *You'll Shoot Your Eye Out* CD (Outloud, 2020)



COLUMNS



Good afternoon! My name is Eddie and I play drums in The Mitochondriacs and Kobanes. Throughout this "Republican Virus" (as Rev. Nørb put it) I've been working less. I had to homeschool my son which was a pain in the butt, but I also figured out I had extra time to record drum tracks for other artists since I didn't really have to worry about practicing for any shows. I also realized I could sell a bunch of records, shirts, etc. through FB & IG. I'm not gonna lie it was sweet not having to drive so much or really spending much on restaurants but I did miss going to shows.

Doing the Mitochondriacs with Jughead has been a blast! I really hope we get to do some more shows and release another record. And getting to play our first show, sold out, with Boris The Sprinkler was amazing! It had been 20 years since they played Chicago.

I feel like all my favorite bands now were the ones I saw over 20 years ago and back then thought they were 20 years in already — The Vandals, The Queers, NOFX, Sloppy Seconds, Moral Crux, Lagwagon, Rancid, etc. They all made careers out of it! And are still the best bands playing punk rock.

Chixdiggit! are on their 30th anniversary. Nobodys are still playing. The Suicide Machines are on Fat Wreck. Less Than Jake are playing to some of the biggest crowds I have ever seen them play. I feel very thankful to have gotten to see all those bands early on in high school. There was no better time for punk rock.

But what records hold up best? Lillingtons *Shit Out Of Luck*? Yes! The After School Special record? Definitely! Those hooks, the solos that sound like they could be turned into doorbells or nowadays ringtones, and lyrics about being in love or apathetic. And then the "Ramonescore" bands: Huntingtons & Riverdales & Manges. I dig Dillinger Four, but not the bands that ripped them off. There have been way too many!

Okay, let's get to the pit of the peach... Once you get those After School Special & Lillingtons albums, your Screeching Weasel, your Queers here is some more stuff:

- *Buzz* by Fifteen
- *24 Hour Revenge Therapy*, Jawbreaker
- *Broken Star* by The Broadways
- *One Mississippi* by J Church
- Chinese Telephones self-titled
- *Fun In The Dark* by Groovie Ghoulies
- Teen Idols self-titled
- *Heavy Petting Zoo* by NOFX
- *The Quickening* by The Vandals
- Connie Dungs self-titled

And the lesser known...

- Pettyfords/Screwballs split 7"
- Retreads: *Dumb Kids* CD
- Rivethead: *City Sound Number Five 7"*
- The Mugwumps: *Do Time 7"*
- The Beldons: *Fatal Road* SRCD
- Connie Dungs: *Turntable* SRCD
- Peabodys: *Dilemma 7"*
- Got Milf? *Pee Pee and Ice Cream* CD
- *This Is The Savage Young Wallys* CD
- Gargamels/Smurfs split CD

All these releases now are probably available on Discogs. If not, keep checking! It's a great time for buying and selling music. Values are up! Discogs has helped record sales in many ways! No more getting ripped off at the local shops. You actually can get a fair amount of \$ for records at these shops now too, 'cause they buy and sell based off Discogs' prices. Collecting has never been so fun! If you see something at a shop you want but don't feel like spending the \$, just wait. Come back in a couple months and buy it. Although the price will be the same the value of that album is apt to have increased dramatically and it most likely won't have been repriced.

Records are being pressed in smaller quantities now. Preorder them! You might not see it for 6 months but when you do it might be worth double what you paid for it. Open it, spin it, put it on the shelf, come back to it in a year or two....now it's triple the value you paid for it, even played a few times. Turn that \$25 LP into a \$75 LP and sell it. Recycle it back to the community and buy something new again. And if you bought that LP through the artists' Bandcamp you will still have the download. So you made \$50 and still have the album!

Twenty years from now will you be able to do this? Unfortunately, I highly doubt it. For one that amount of \$ for a record, \$25

will not be affordable. YouTube through the new TV from Costco will be the modern turntable. It's better for the environment. No point of producing all these records if no one is listening to them, it's a huge waste. Death to plastic!

New artists often have little to no desire of releasing physical media — they have never owned any! So how are they making money? \$25 shirts! When playing a show it's still the same amount of income for the artist as it would be buying a \$10 CD and a \$15 shirt. And don't go out without being ready to let fans pay for merch cashless! Venmo, PayPal, etc. Your sales will jump 65%.

Don't feel guilty buying music digitally anymore. After all, you are paying over a thousand dollars for a phone every couple years. Save a few bucks when you can and avoid the high shipping rates. Still buy physical music everyday but balance it out.

There is no way to get all the good music out there is all I am saying because again most of it is only digital now, and going forward will be on my digital. I've never burned a CD, owned a computer, or owned any sort of MP3 player. But Bandcamp I 100% support in every way. SoundCloud is also great.

So what needs to come out still on physical formats? A few that come to mind:

- Rivethead: *Cheap Wine of Youth* on CD
- Pettyfords: *Aloha Means Goodbye* on CD
- Riverdales self-titled (Asian Man version) with bonus live tracks and B-sides as a 2 x LP gatefold.
- Groovie Ghoulies: *99 Lives* on LP
- Retreads: *Dumb Kids* on LP
- Egghead *Would Like a Few Words With You* on LP
- The 20 Belows: *Headaches and Mood-swings* on LP

To wrap things up here are a few more recommendations outside the box:

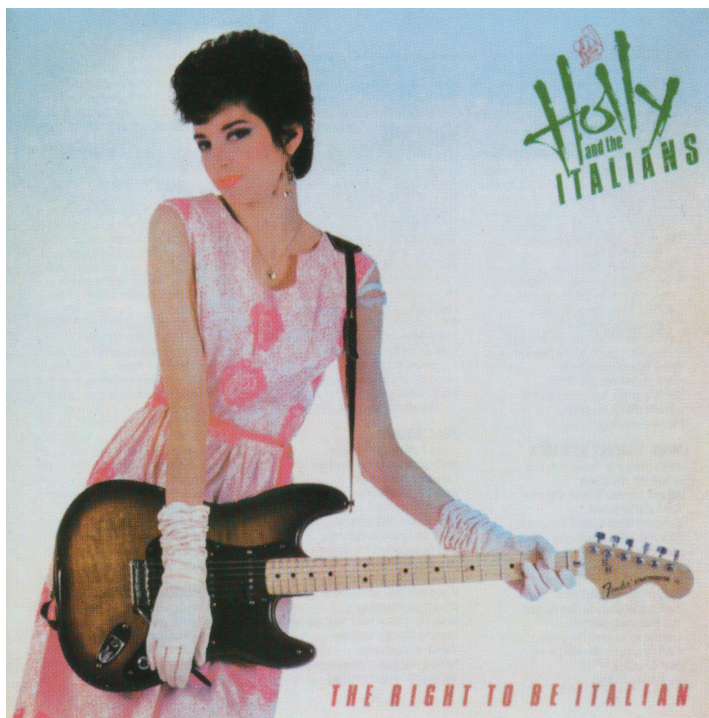
- Bracket: *Too Old to Die Young*
- Cadillac Blindside: *These Liquid Lungs*
- Saves The Day: *Through Being Cool*
- Saves The Day: *Stay What You Are*
- Knapsack: *Day Three of My New Life*
- Lifetime self-titled
- You Blew It! *Grow Up, Dude*
- State Lines: *For the Boats*

Be safe, get your boosters, and take care of each other. And buy some records. Hit me up, I sell some, too. Slack off,

—Eddie



New Arrivals!



Holly and the Italians

The Right To Be Italian CD (1981)

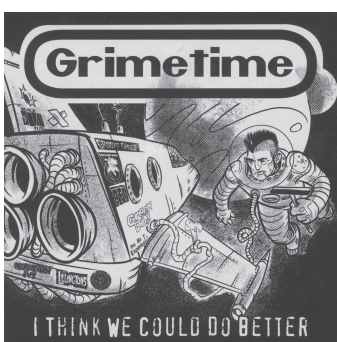
Hey, it has only been forty fucking years and I finally have a legal CD edition of the 1981 power pop classic by Holly and the Italians!!! To say that this was an important album to me and the formation of my musical taste understates matters greatly — I wore this LP out in college. This is *the best female-fronted American power pop album ever made*, and I say in full awareness that this CD was sequenced by incompetent chimps who put the closer, “Rock Against Romance” in the 2-hole. The notorious Bootant Pop Records did a pirate edition of Holly recordings called *Twenty Years Late* back in 2002, refer to that for proper 8-song sequence — it’s easy enough to fix. I bought a box of 25 copies of this for \$8.10 each ppd. and threw away the broken trays and replaced them with svelte opaque pink trays *because it’s Holly, dammit!* Avail yourself of my Buy 5 CDs price and get this masterpiece for less than I paid for it! **\$10.**



Smart Shoppers

Dorkwave CD (2021)

Who is that masked man with the bass guitar? Why, it’s our friend, Rev. Nørb, playing under his new alias, “Norbie Shopko.” Nørb provides no vocals, which will bring joy to Japan, where his patented manic patter is known to have triggered epileptic attacks. This is bouncy, new wavey, goofus punk with an Early Devo vibe. The layout is clearly by Nørb and the release appears on his own Bulge Records label. (*Gatefold flatpack!?!?*) **\$10.**



Grime-time

I Think We Could Do Better CD (2018)

The 1990s was the biggest and most exciting decade in underground music. There are many 1990s bands that are still around doing their thing and people from 1990s bands doing their thing in new bands. But there aren’t very many new 1990s pop-punk bands. Meet Grime-time, from the Northern California town of Ukiah. Guitarist Brian Klovski came of age in the 1990s but this is his first recording from his first band. Raw and catchy. Passionate and fun. Zany covers and guitar breaks. This brings back memories. Gimme more! **\$10.**

Swarthy Pirate takes aim at Cali bands!

These are not made by me but they’re super cool... An MP superfan has made miniature 3" CDs of the Mutant Pop 7"ers. These play in boomboxes and on computers with spindle drives. These are not band-authorized or even label-authorized, as far as that goes. The pirate does his own thing. **\$5 each or 5 for \$20.**



- MP-01 UNDERHAND “Desire” - first sleeve
- MP-01 UNDERHAND “Desire” - second sleeve
- MP-16 AFTER SCHOOL SPECIAL “Wrong”
- MP-35 THE CHUBBIES “She Wanted More”
- MP-701 EVERREADY “Kalifornia”
- MP-702 JON COUGAR C.C. “Punk Explosion”



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17 Years	self-titled	Estranged	Static Thoughts
After School Special	self-titled [DOUBLE]	Even in Blackouts	Romantic!
Apers	Reanimate My Heart	Fabulous Disaster	I'm a Mess
Apers	Skies are Turning Blue	Fairlanes	split CD w/Stinking Polecats
Apers	The Wild and Savage Apers	Fear of Lipstick	self-titled
Automatics	Murder/Suicide	Fiendz	Cole
Barbariettes	Slobber Knocker!	Fiendz	Dreams
Be My Doppelganger	No Composure	Fifteen	Swain's First Bike Ride
BeatBeatBeat	Living in the Future	Fifteen	The Choice of a New Generation
Beatnik Termites	Bubblecore	Flamingo Nosebleed	Degenerate Pop
Beatnik Termites	Sweatin' to the Termites	For Science	Way Out of Control
Big in Japan	Who Really Needs a Heart Anyway?	Forgotten	Keep the Corpses Quiet
Black Cat Music	This is the New Romance	Forgotten	Veni Vidi Vici
Bladder Bladder Bladder	On the Job with...	Foxymorons	Rodeo City
Bobbyteens	Young and Dumb	Freeze	Freak Show + Crawling Blind
Bollweevils	Stick Your Neck Out!	Freeze	Land of the Lost + Rabid Reaction
Boris the Sprinkler	8 Testicled Pogo Machine	Freeze	One False Move
Boris the Sprinkler	Gay	Frustrators	Achtung Jackass
Boris the Sprinkler	Group Sex	Frustrators	Bored in the USA
Boris the Sprinkler	Mega Anal!	FYP	split CD w/Chainwa
Boris the Sprinkler	Saucer to Saturn	Gain	ABCD&E (1992-1998)
Boris the Sprinkler	Suck	Gamits	Antidote
Bovver Wonderland	Forgotten Heroes	Gamits	Endorsed by You
Busy Signals	self-titled	Gimcrack	Bad Day Every Day
Capitalist Kids	At a Loss	Gotohells	Demolition
Carmines	We're Not For Everyone	Gotohells	Six Packs and Race Tracks
Charlie Brown GaV	Commencement	Grand Prixx	Prixology (1998-2001)
Cheifs	Holly-West Crisis	Grimetime	I Think We Could Do Bette
Chemo Kids	Radiation Generation	Groovie Ghoulies	Go! Stories CD
Chick Magnets	Girl Crazy	Groovie Ghoulies	Re-Animation Festival
Chick Magnets	Low Budget Super Heroes	Groovie Ghoulies	World Contact Day
Chinese Telephones	self-titled	Gungans	And the Fans Who Hate Them
Chubbies	Sleeping in His Tee Shirt	Hallingtons	Hexed 1-2-3-4
Classic Pat	Songs My Friends Wrote	High Tension Wires	Midnight Cashier
Copyrights	Mutiny Pop	High Tension Wires	Send a Message
Copyrights	We Didn't Come Here to Die	Highschool Dropouts	self-titled
Coruscants	self-titled	Holly and the Italians	The Right to Be Italian
Coruscants	Stormtrooper in the Streets	Hospital Job	Never Get Cold
Crappys	7 Inches Around!	Hospital Job	The Believer
Crumbs	Dade County Trash	Houseboat	The Delaware Octopus
Crumbs	Get All Tangled U	Huntingtons	The Good, The Bad, and the Ugly
Damnation	self-titled	Jackie Papers	Uckfay Ooyay
Dancing Cigarettes	The School of Secret Music	Jagger Holly	DJ Free Europe
Darlington	Girltroversy	Jagger Holly	It's Christmas Somewhere
Darlington	Louder Than Morrissey	Jagger Holly	Last of the International Playboys
Darlington	Moron-a-Thon	Jagger Holly	split w/Nerdy Jugheads
Darlington [as Mess]	Pretty Ugly	Jasons	Get Fucked
Ded Bugs	Planet of Blood	Joe Jitsu	Catastrophe
Ded Bugs	Songs for the Possessed and Insane	Joe Jitsu	Start It Up
Ded Bugs	Sugar-Coated Snot Pops	Joe Jitsu	The Perfect Life
Dickies	All This and Puppet Stew	Johnnies	12 Steps to Nowhere
Dimestore Haloes	Long Ride to Nowhere	Kepi Ghoulie & The Copyrights	Re-Animation Festival
Dimestore Haloes	self-titled	Kobanes	False Accusation
Dirt Bike Annie	split CD w/Popsters	Kobanes	Halfway to Sanity [Ramones]
Dog Pound	King Dickey Cool	Kobanes	Lethal Injection
Dog Pound	The Forward Look	Kobanes	Public Affection
Dopamines	Vices	Kung Fu Monkeys	Christmas for Breakfast
Egghead	Would Like a Few Words With You	Last Chucks	Zombie High
Epoxies	self-titled	Lawndarts	13 Songs About Nothing

Lawndarts	Volume 2	Reducers SF	Crappy Clubs and Smelly Pubs
Leghounds	Date Your Daughters	Rehabs	Rock and Roll Riot Act
Leghounds	Ready to Go!	Rev. Nørb	Earth's Greatest Rocker!
Leghounds	self-titled	Rev. Nørb	Touch Me I'm Weird
Lemonaids	Drop In, Wipe Out + Back to the Beach	Rhythm Collision	Collision Course
Lone Wolf	Together Alone	Robinsons	Party! Recorded "Live" at Nebulon II
Love Hearts	As If	RocknRoll Television	Taking Back the Airwaves
Love Hearts	Melt My Heart	Ruth's Hat	Nostalgic for Right Now [DOUBLE]
Lucy and the Rats	Got Lucky	Scrubs	Makin' a Mess
Lucy and the Rats	self-titled	Sex Dream	Candle on My Skin
Mad Parade	Clown Time is Over	Sex Robots	self-titled
Mad Parade	Re-issues [Comp]	Shake Ups	Cartoon Hits, Vol. 1
Mad Parade	This is Life	Shake Ups	Meddling Kids
Manges	All is Well	Shifters	Shattered
Marbles	Seduction	Shindigs	self-titled
Maxies	Greenland is Melting	Shock	split CD w/Silencers
MC Chris & the Lee Majors	The NYU 8-Track Discography	Smart Shoppers	Dorkwave
Minds	Plastic Girls	Smokeyjumper	self-titled
Misfires	Dead End Expressway	Songs for Emma	Red Lies and Black Rhymes
Mixelpricks	After Darkness, Light	Sonic Dolls	Riot at the Sheep Dog Trials
Mixelpricks	Bitter?	Sons of Hercules	Hits for the Misses
Mixelpricks	Newest Album	South Bay Bessie	It's About Time
Mixelpricks	Pop Punk is Dead	Spinoffs	Straight Leather Jacket
Modern Machines	Take It, Somebody	Sprained Ankle	self-titled
Morning Shakes	Switchblades and Sideburns	Statues	Terminal Bedroom
Mugwumps	Mutation in the Family	Stink	New World Odor
One Man Army	Dead End Stories	Stink	Splitting Nothing Up Three Ways
Parasite Diet	Braindead	Stinking Polecats	A Song for Your Boyfriend
Parasite Diet	Coast to Coast	Strike	Shots Heard Round the World
Parasite Diet	self-titled	Tantrums	Motels
Parasites	It's Alive [RAMONES]	Tarleks	Season One
Partisans	Idiot Nation	Teen Cool	Adolessons
Pat Dull & Media Whores	Gimme the Whores	Teen Sensation Glasses	self-titled
Pat Dull & Media Whores	Master of Pop Hits	Teen Sensation Glasses	split CD w/ Vents
Peabodys	All Out of You	Throbs	Far from Perfect
Peabodys	Scared Shitless	Torture Kitty	Yardsale
Pink Lincolns	Back from the Pink Room	Tranzmitors	self-titled
Pinkerton Thugs	The Pain and the...	Travoltas	Travoltas Party!
Plow United	Three	TV Killers	Playin' Bad Music Since '92
Plus Ones	Oh Me of Little Faith	Unlovables	Heartsickle
Pool Party	Number One	Valentines	Show Us Your Hearts
Products	Fast Music	V/A	File Under: A Mutant Pop Tribute
Promdates	Beer Run	V/A	Insubordination Fest 2007
Proms	Second Base	V/A	Invasion of the Insectoids!
Prostitutes	self-titled	V/A	Joey Vindictive Presents...
Proteens	Hot Lava Treatment	V/A	Shreds 2: American Underground 1994
Proteens	split w/Peabodys	V/A	Shreds 3: American Underground 1995
Prozac, J	Here Is My Hear	V/A	Shreds 4: American Underground 1996
Prozac, J & Bil McRackin	The New Adventures of Doubtfire	V/A	Shreds 5: Amer. Underground early '90s
Prozacs	Ambivalence	V/A	Summer Sounds 1
Prozacs	Cleaning Out the Closet	V/A	Summer Sounds 2
Prozacs	Exist	V/A	Transylvania Style Punk Rock
Prozacs	Is This How it Ends?	V/A	Where the Fun Never Sets 2
Prozacs	Live at CBGB	Varsity Weirdos	Can't Go Home
Prozacs	Playing the Chords We Love	Vaseliners	Sorry, We're Late
Prozacs	Questions, Answers, and Things...	Veterans	self-titled
Prozacs	split w/Johnie 3	Vikings	Best Head Ever [DOUBLE]
Prozacs	Thanks for Nothing	Vista Blue	Good Eye
Pubes	Peat Sounds	Vista Blue	split w/Grim Deeds
Putz	Clinically Inane	Vista Blue	Tricks and Treats
Putz	Hole in One	Vista Blue [Ralphie's Red Ryders]	You'll Shoot Your Eye Out!
Putz	Knock It Off	Von Erichs	First Blood Match
Queers	A Day Late and a Dollar Short	Walker	Actually Being Lonely...
Queers	Pleasant Screams	Zatopeks	About Bloody Time
Queers	Weekend at Bernie's	Zatopeks	Ain't Nobody Left But Us
Radio Buzzkills	Get Lost!	Zatopeks	Damn Fool Music
Randy Bastards	All Signs Point to Possibly	Zoinks!	Stranger Anxiety

LIST OF MUTANT POP STUFF NOW AVAILABLE!

All-Stars *I Only Wear Chucks!* SRCD \$5 < **LAST COPIES!**

Attention Deficit *Adventures in Laissez-Faire...* CD \$10

Attention Deficit *Gets Poked in the Eye* SRCD \$5

Automatics *10 Golden Greats!* 7-inch \$4

Automatics *10 More Golden Greats!* 7-inch \$4

Automatics *All the Kids Just Wanna Dance* 7-inch \$4

Automatics *Karaoke Party* 7-inch \$4

Automatics *Makin' Out* 7-inch \$4

Beautys *A#1 Sex Shop Employee* 7-inch \$4

Beldons *Fatal Road* SRCD \$5

Boris the Sprinkler *New Wave Records* 7-inch \$4

Buglite *Sorry to Disappoint You* 7-inch \$4

Carter Peace *Mission Disco Stu Likes Disco Music* CD \$10

Catalogs self-titled EP 7-inch \$4

Chubbies *She Wanted More* 7-inch \$4

Cletus *Other People's Girlfriends* 7-inch \$4

Connie Dungs *Driving on Neptune* CD \$10 (3 copies only!)

Connie Dungs *Eternal Bad Luck Charm* CD \$10

Connie Dungs *I Hate This Town!* 7-inch \$4

Connie Dungs *No Chance* 7-inch \$4

Connie Dungs self-titled CD \$10

Connie Dungs *Songs for Swinging Nice Guys* CD \$10

Connie Dungs *Turntable* SRCD \$5

Dirt Bike Annie *Hit the Rock!* CD \$10

Dirt Bike Annie *Live Jersey City 2000* SRCD \$5

Egghead *Dumb Songs for Smart People* CD \$10

Fab Habs *All I Know* SRCD \$5

Frantics *Downtown Delirium* 7-inch \$4

Handgun *Bravado Take Tomorrow* SRCD \$5

A

Impulse International *Saturday Suzie* 7-inch \$4

Jon Cougar Conc. Camp *Victoria's Secret Sauce* 7-inch \$4

Kung Fu Monkeys *School's Out, Surf's Up...* CD \$10

Loblaws *Won't Stop!* 7-inch \$4 7

McRackins *Raiding the Hen House* SRCD \$5

Mitochondriacs *Autonomous Mitochondrial Release* SRCD \$5

Moral Crux *Victim of Hype* 7-inch \$4

Mute-Ants *Planet of the Mute-Ants* 7-inch \$4

Mute-Ants *The Terrible Tunes of The Mute-Ants* CD \$10

Nogoods *Better Than Beer* SRCD \$5

Peabodys *Are Chick Repellent* SRCD \$5

Peabodys *Dilemma* 7-inch \$4

Peabodys *The Future Will Kill You* 7-inch \$4

Pullouts *A Lot of Power Tool in a Little Space* 7-inch \$4

Remotes *Bitch Bitch Bitch* SRCD \$5

Ruth's Hat *Bye Bye Love* CD \$10

Scratch Bongowax *Dogpile on Liz* 7-inch \$4

Sicko *A Brief History of Sicko* CD \$10

Sicko *Three Tea* 7-inch \$4

Stink *I Don't Want Anything That You've Got* 7-inch \$4

Teen Sensation Glasses *Fuzzy* CD \$10

Underhand *Connections* 7-inch \$4

Underhand *Desire* 7-inch \$4

Various Artists *No Band Photo* **DOUBLE** 7-inch \$4

Vista Blue *Punching In* SRCD \$5

Wallys *Take It Back* SRCD \$5

Wanna-Bes *Saturday Night* 7-inch \$4

Werocats *Are a Very Colourful Band* SRCD \$5

Whack-A-Mole *Mole Lested* SRCD \$5

MUTANT POP BANDS ON OTHER LABELS

After School Special self-titled **DOUBLE** CD \$10

After School Special self-titled LP \$12

Automatics *Go Bananas!* LP \$12

Automatics *Fortune Teller* 7-inch \$4

Automatics *I'm a Kid* 7-inch \$4

Automatics *Murder/Suicide* CD \$10

Automatics split w/Motives 7-inch \$4

Beautys split w/Barnhills 7-inch \$4

Boris the Sprinkler *113o Uomo* 7-inch \$4

Boris the Sprinkler *8-Testicled Pogo Machine* CD \$10

Boris the Sprinkler *Gay* CD \$10

Boris the Sprinkler *Group Sex* CD \$10

Boris the Sprinkler *Little Yellow Box* 7-inch \$4

Boris the Sprinkler *Male Model* 7-inch \$4

Boris the Sprinkler *Megal Anal* CD \$10

Boris the Sprinkler *Saucer to Saturn* CD \$10

Boris the Sprinkler split w/Meatmen 7-inch \$4

Boris the Sprinkler split w/Moral Crux 7-inch \$4

Boris the Sprinkler *Suck* CD \$10

Buglite split w/Dust Bunny 7-inch \$4

Buglite split w/Sidecar 7-inch \$4

Charlie Brown Gets a Valentine *Commencement* CD \$10

Chubbies *Sleeping in His T-Shirt* CD \$10

Connie Dungs **[A Radio with Guts]** *Beat Heart Sweet* CD \$10

Darlington *Girtroversy* CD \$10

Darlington *Louder Than Morrissey* CD \$10

Darlington *Moron-a-Thon* CD \$10

Darlington **[Mess]** *Pretty Ugly* CD \$10

Darlington split w/High School Dropouts 7-inch \$4

Dirt Bike Annie *Hit the Rock* LP \$12

Dirt Bike Annie split w/Popsters CD \$10

B

Egghead *Would Like a Few Words With You* CD \$10

Hissyfits *Wish You Were Here* 7-inch \$4

Impulse International *Arm the Girls* 7-inch \$4

Impulse International *Hollywood Underground* 7-inch \$4

Impulse International *Mini Album* 10-inch \$8

Impulse International *The Real Kid* 7-inch \$4

Jimmies *Christmas Carols* SRCD \$5

Jimmies *Two New Ones, Three Unreleased* CDEP \$5

Kung Fu Monkeys *Christmas for Breakfast* CD \$10

Kung Fu Monkeys *Coast to Coast* 7-inch \$4

Kung Fu Monkeys *Wedding Split* w/DBA **DOUBLE** 7" \$4

Mixelpricks *After Darkness, Light* CD \$10

Mixelpricks *Bitter?* CD \$10

Mixelpricks *Breakfast Edition* CD \$10

Mixelpricks *Majizmo* 7-inch \$4

Mixelpricks *Newest Album* CD \$10

Mixelpricks *Pop-Punk is Dead* CD \$10

Moral Crux *Revolution* 7-inch \$4

Mute-Ants *Rollin' in the Thunder* 7-inch \$4

Peabodys *All Out of You* CD \$10

Peabodys *Scared Shitless* CD \$10

Peabodys *Twice as Nice* split w/Proteens CD \$10

Proms *Second Base* CD \$10

Proteens *Hot Lava Treatment* CD \$10

Proms split w/ Grand Prixx 7-inch \$10

Ruth's Hat *Bye Bye Love* CD \$10

Ruth's Hat *Nostalgic for Right Now* CD \$10

Ruth's Hat *Sloppy Poppy Punk Band* 7-inch \$4

Teen Sensation Glasses self-titled CD \$10

Teen Sensation Glasses split CD w/The Vents \$10

Vista Blue *Hit the Floor!* 7-inch \$4

This is Mutant Pop

MUTANTPOP@AOL.COM

L I N E R N O T E S

Are SRCDs limited issues?

There has been a little confusion about whether SRCDs are “limited edition,” mostly on the part of other mailorders handling the items. An explanation: I kickstarted the series by bringing back eight vintage titles with old sleeves, plus two more improperly released titles from 20 years ago with new covers (All-Stars and Handgun Bravado), as well as one vintage title with a new cover (Peabody’s “Chick Repellent”).

The eight vintage titles with the old booklet-style sleeves have been authorized for 150 copies and I have no intention of going back to the well in the (somewhat unlikely) event that I sell that many.

Anything with a new, shiny cardboard cover is being treated differently, however. My printer has a minimum run of 1,000 — so I have bajillions of extra covers. I prepay a royalty of \$1 a copy for the first 150 sold, but if those sell out I will go back to the bands seeking reauthorization for 100 or 150 more copies. They might say no. They probably won’t.

The point of prepaying royalties is so that I do not have to send out quarterly statements and dozens of tiny payments. It is a huge time drain. I take the royalty hit up front and then just keep track of the count of discs as I make them.

BTW: Band copies do not count against my authorization. Bands can buy unlimited copies for \$2 each plus postage, which is \$1 less than the regular wholesale price to mailorder sellers. For example, between their initial in-kind royalty and additional purchases, The Mitochondriacs have already taken nearly 150 copies on their own, plus the 50 or so I have sold myself.

Yeah, it gets a little confusing. Simple rule of thumb: if the discs have a vintage four-page cover booklet, they are limited to 150. If they come with a glossy two-sided cover, they are not limited edition but will be made to order up to the point when the sleeves are exhausted (subject to band approval).

The end of the first 1,000 SRCD discs

I always regretted not having kept records of how many of each faceplate were made for each title from 2000 to 2002. While there is no way to ever recover that information, at least I can try to keep better track of things this time around. For the record: I burned the last of the orange “flying pig” SRCD blanks on October 14, 2021.

What follows is a list of numbers burned on the 2021 orange blanks. Promo copies sent out for review or made for mailorder sellers (marked “PROMO”) are not included in this count; nor are unnumbered complimentary band copies (marked “BAND”). That is to say: this includes only royalty-paid copies made for sale, copies made for bands who elected to take merch over money as a royalty, and copies later sold to bands. All of these have green serial numbers.

There were about 15 discs spoiled in production. I messed around with another dozen or so blanks on tests burned for my own use. Remaining total showing here is 891 copies.

MP-1001 Remotes (48) #601-648
MP-1005 Peabody’s (45) #601-645
MP-1011 Connie Dungs (48) #601-648
MP-1022 Attention Deficit (54) #601-654
MP-1024 Hitchcocks (60) #601-660
MP-1029 Nerd Gets the Girl (60) #601-660
MP-1031 Wallys (86) #001-086
MP-1032 Beldons (48) #601-648
MP-1033 Nogoods (54) #601-654
MP-1034 All-Stars (0) only vintage discs shipped
MP-1039 Dirt Bike Annie (54) #601-654
MP-1049 Handgun Bravado (67) #601-667
MP-1050 Mitochondriacs (165) #001-090; 151-225.
MP-1051 Vista Blue (102) # 001-102

What’s up with that All-Stars SRCD?

By the time this catalog is in your mailbox, the MP-1034 All-Stars “I Only Wear Chucks” SRCD is virtually sold out. I had 55 copies of that burned 20 years ago sitting on a spindle next to my desk. The band took their royalty in copies on those and their copies are long gone, no doubt. This year I made up a new sleeve from the original graphics files and had that printed up — but I still have not made contact with the band regarding a prospective reissue.

I hope to reissue five more of the vintage SRCD titles in 2022 — there are at least that many terrific ones with band members who should be amenable. My current thinking is that I will track down the All-Stars guys and pop the question in conjunction with that effort. That’ll allow a little bit of time for interest and demand to percolate as well, which is always healthy for a collectors’ series.

Thank you again for your financial support of the label. I really appreciate it.
—t.c.

**Got a recording? An idea for a SRCD project? Drop me a line at MutantPop@aol.com
In general I want to see demos submitted old school as CD-Rs. Prove that you care.**